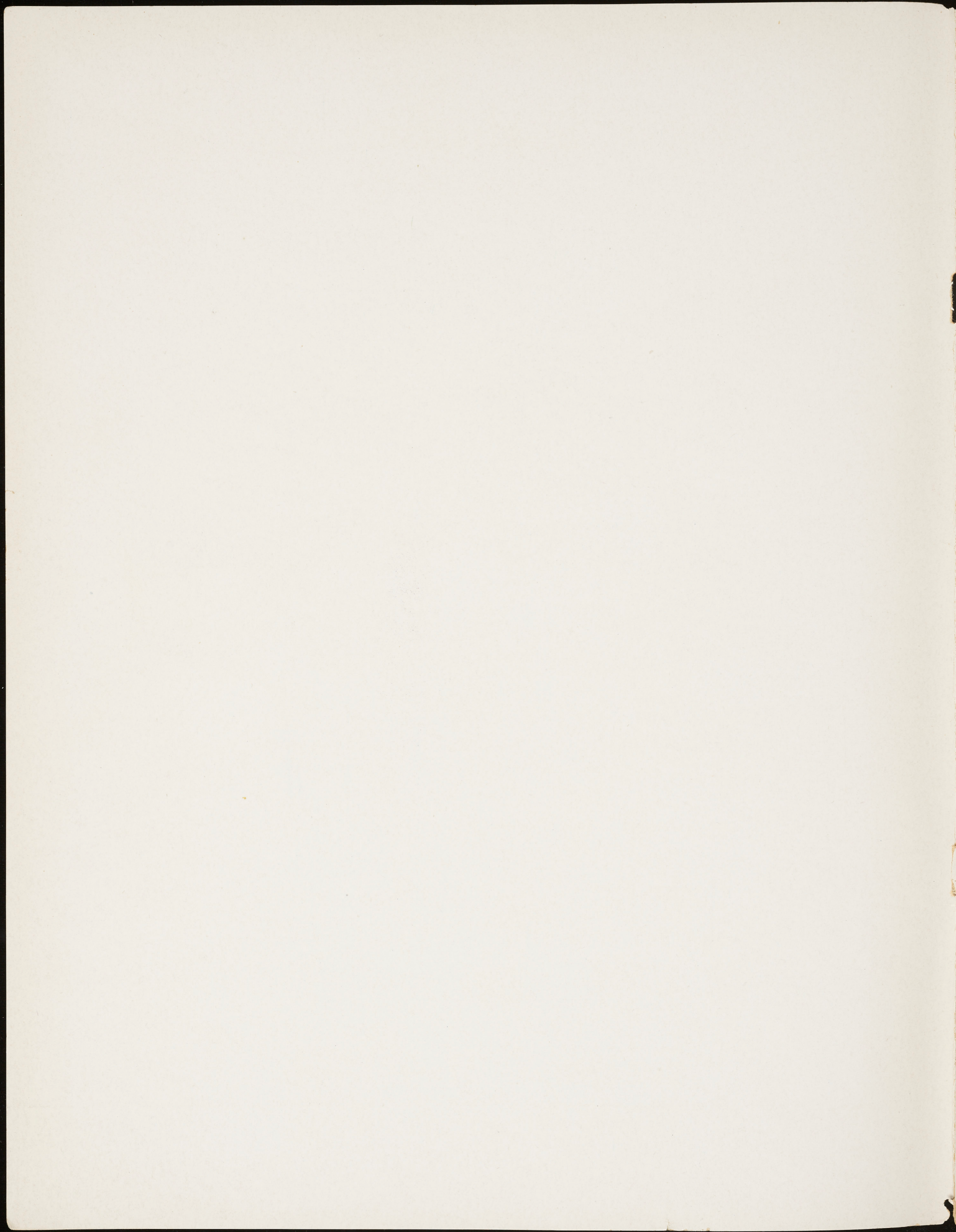




ORIGINAL BALLET Russe

Col. W. de BASIL, Director-General



S. Hurok
presents

ORIGINAL
BALLET RUSSE

Colonel W. de Basil
Director-General

Season 1940-41
Sixth American Tour

COLONEL W. DE BASIL *and the Great Tradition*

By ARNOLD L. HASKELL

Author of "Balletomania," "Diaghileff," etc.

WHEN Diaghileff died in 1929, many lovers of ballet confidently buried it in Venice with him, while those who had been his associates even in a remote degree appointed themselves as his successors, eager for the prestige, but unaware of what the burden involved. They talked, they planned and they quarrelled, but the curtain never went up.

Colonel W. de Basil presented the first evenings of Russian Ballet in 1931 with his Season of Russian Opera at the Lyceum. The result was welcome but very far from the perfection of two years later, and it certainly failed to satisfy its creator. It was an apprenticeship from which great things were to come.

The task of forming a large permanent ballet company was one of incredible difficulty. It had become necessary not only to build at a time of world financial crisis, but, in addition, to overcome on the one hand the hostility of the imagined heirs and their partisans, and, on the other, the scepticism of those who had buried the ballet by the lagoon and were content with memories. It was essential also not merely to recreate an anæmic imitation of the past, but to introduce fresh methods and new ideas while retaining all that was best in the great traditions. Such an adventure—I can call it nothing else—required a fighting spirit, foresight, an unusual knowledge of psychology, and also the strength to inspire others with confidence. These qualities Colonel de Basil possesses in full. In an amazingly short time he had laid the foundations, had chosen as his collaborators the strongest and most creative elements of the old organisation and had mixed them with the new. Without the rich resources of the Imperial Schools to draw upon he selected and created his own bright stars. Time has now proved him right, but what daring, to expect a theatre eager for names and records to accept those thirteen-year-old dancers. There can be no doubt that this fresh start saved ballet.

The task of building occupied an extremely short time, from 1932 till 1933. After the triumphant London season of that year the problem altered in character, becoming one of consolidation and expansion, a task equally hard, since it is human nature to imagine last season better than the present; but the foundations that he had laid were admirable, and, whether one applauds each individual contribution or not, it is impossible not to admire the structure as a whole, especially when one has been fortunate enough to see each successive step in its growth, and can appreciate the enormous difficulties in the path of the builder.

Continued - - -



SEYMOUR, CHICAGO

Colonel W. de BASIL, *Director-General*

The Present

In 1934 Colonel de Basil for the first time divided his company to play in America and in Monte Carlo; by 1936 the material at his disposal had become so rich that he decided to form parallel companies of equal strength and similar artistic ideals, feeling not only that the whole world should have the opportunity of seeing this remarkable work, but also that the two companies would be mutually beneficial and enable him to discover and develop fresh talent. Moreover, having acquired the entire Diaghileff repertoire in addition to his own rich list of creations, the largest ever known, it became impossible for one company to keep all these works running, and the formation of the parallel company became an artistic necessity. The costumes, scenery and music of the de Basil organisation constitute the finest museum of living art one could imagine, a cultural institution without equal, a peripatetic academy of dancing tradition. The ballet has in its repertoire today the greatest works of Petipa, Fokine, Massine, Balanchine, Nijinski, Nijinskaia, Romanoff, as well as the brilliant works by young choreographers who have been developed by Colonel de Basil. Among them are David Lichine, who has already earned great fame, Igor Schwezoff and Nina Verchinina. The Ballet is complete in every sense of the word.

And everywhere de Basil has gained enthusiasts, has re-awakened an interest in ballet and has stimulated local and national efforts. In America, unlike England, but a short time ago the word ballet awoke nothing but apathy, even hostility in many circles, where it was associated with a regiment of synthetic blondes in flimsy dress pirouetting for dear life between the feature film and the news reel. *De Basil a changé tout cela*, his tours have been a triumphant success from coast to coast, a success proved both by box office and press, and during the season 1935-36 the company packed the vast Metropolitan Opera House during two visits.

The Future

Colonel de Basil believes in the further development not only of his own company, now the biggest that has ever been on tour, but of the art in general. He feels that the public must be limitless for the one art that truly speaks to the whole world.

He is doing much to safeguard and to shape the future. Nothing must be left to chance. In the ballerinas' schools in Paris and elsewhere he has many small wards whose education he supervises and pays. They are the debutantes of 1941 and on. If two out of ten turn out to be premieres danseuses, he will feel himself well rewarded. I have seen many of these children at work. They promise great things.

The effort which Colonel de Basil has expended in the development of ballet since 1931, and the propaganda for ballet he has spread in connection with this development, have already brought tremendous results in the form of a great number of classic ballet schools which continue to grow everywhere, and also in a whole chain of ballet organisations in all parts of the world, inspired by his example.

Talented members of his ballet, scattered all over the globe, are preserving and continuing the enthusiasm and traditions of Colonel de Basil.



M. GOLDBERG, HOLLYWOOD

S. HUOK, *General Manager*

S. HUOK

Since the beginning of the Pavlowa period, one man persisted in the belief that the human body in motion can become one of the most thrilling theatrical spectacles. The materialisation of his conviction has given America its dance fever. That man is S. Hurok.

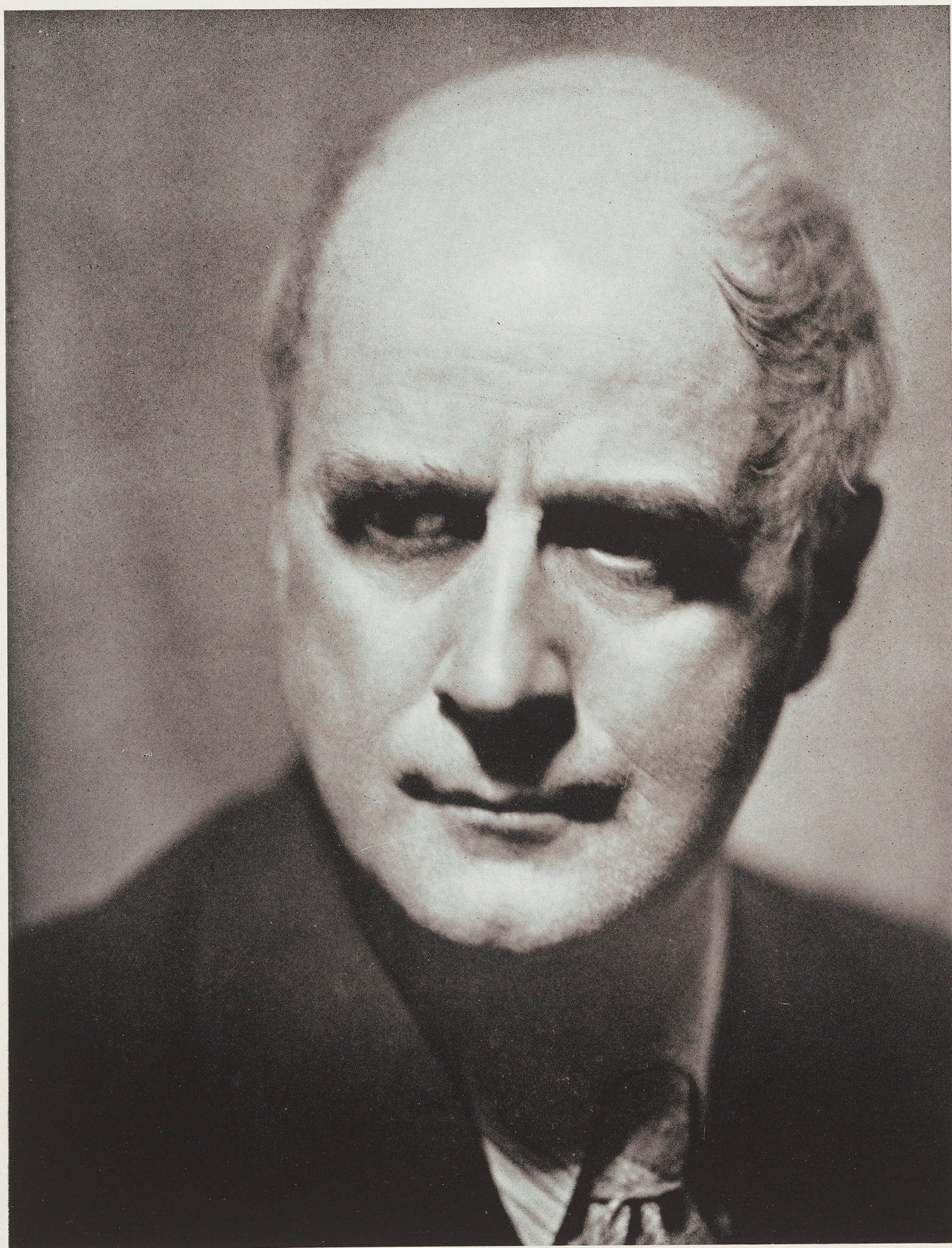
In the intervening years, Hurok presentations have explored the dance domain, broadened this country's cultural horizon, and enriched its experience by transporting to these shores such representative art as Anna Pavlowa, Mary Wigman, Isadora Duncan, Isadora Duncan Dancers, Vicente Escudero, Loie Fuller, Uday Shan-Kar, Trudi Schoop, Argentinita, the Ballet Russe de Monte Carlo and this season's Original Ballet Russe and Carmen Amaya, queen of the Spanish Gypsy dancers.

Assimilating these widely varying forms, America's appetite has found dance increasingly necessary to its diet, to the satisfaction of which S. Hurok has unremittingly directed his impresarial efforts.

Traversing the realm of the dance, however, Mr. Hurok did not neglect the concert hall and theatre. The nation's eyes and ears became attuned to Feodor Chaliapin, Ernestine Schumann-Heink, Luisa Tetrazzini, Alma Gluck, Eugene Ysaye, the Habima, the Teatro dei Piccoli, the Kolisch Quartet, the Vienna Choir Boys, and the Russian and German Grand Opera.

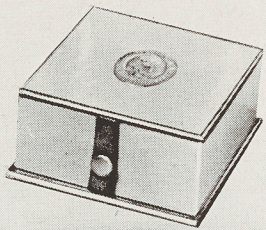
Today "S. Hurok presents" has become the hallmark of excellence. Such names as Marian Anderson, Artur Rubinstein, Mischa Elman, Jan Peerce, The Original Don Cossack Chorus, and Jan Kiepura, all of whom are on his roster for this season, are a constant reminder of the distinctive calibre of Mr. Hurok's artists.

Last year, upon the celebration of his Silver Jubilee, leaders of the music world joined in congratulation which was summed up in the words of Walter Damrosch: "I hope the next quarter of a century will bring many more triumphs of Mr. Hurok's managerial genius."



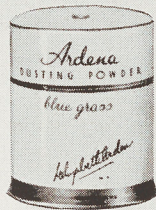
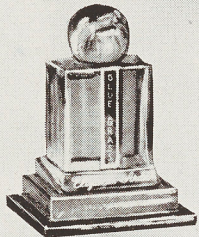
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SEYMOUR, CHICAGO

DAVID LICHINE

ORIGINAL BALLET RUSSE

Col. W. de BASIL, Director-General

Choreography by:

George BALANCHINE, Michel FOKINE, David LICHINE, Serge LIFAR, Leonide MASSINE, Bronislava NIJINSKAIA, Vazlav NIJINSKY, Marius PETIPA, Boris ROMANOFF, Igor SCHWEZOFF, Nina VERCHININA.

Composers:

ADAM, AURIC, BACH, BALAKIREFF, BERLIOZ, BIZET, BOCCHERINI, BORODINE, BRAHMS, CHABRIER, CHOPIN, DARGOMIZKY, DEBUSSY, Frederic D'ERLANGER, FAURE, FRANCAIX, HANDEL, LIADOFF, NABOKOFF, POULENC, PROKOFIEFF, RACHMANINOFF, RIMSKY-KORSAKOFF, SCARLATTI, SCHUMAN, Johann STRAUSS, STRAVINSKY, TCHAIKOVSKY, WEBER.

Scenic and Costume Designers:

BAKST, Alexandre BENOIS, Cecil BEATON, Etienne de BEAUMONT, Christian BERARD, Giorgio de CHIRICO, Andre DERAINE, DOBOUJINSKY, DUFY, GONTCHAROVA, J. GRIS, JOHNSON, LARIONOFF, LOURIE, Katheleen and Florence MARTIN, Oliver MESSEL, Joan MIRO, Sidney NOLAN, POLUNIN, ROERICH, ROUAULT, SCHERVACHIDZE, Jose-Maria SERT, SOUDEIKINE, TERECHKOVITCH.

Artists:

Irina BARONOVA
Tamara GRIGORIEVA
Anna LEONTIEVA
Marina SVETLOVA
Lara OBIDENNA
Nina POPOVA
Lidia COUPRINA
Maria AZROVA

Tatiana RIABOUCHINSKA
Olga MOROSOVA
Anna VOLKOVA
Tatiana STEPANOVA
Ludmila LVOVA
Tatiana BECHENOVA
Nadia SMIRNOVA
Natasha MELNIKOVA

Tamara TOUMANOVA
Alexandra DENISOVA
Tatiana LESKOVA
Natasha SOBINOVA
Anna ADRIANOVA
Margarita GONTCHAROVA
Helene LINEVA
Irina ZAROVA

Nina VERCHININA
Sono OSATO
Genenieve MOULIN
Tatiana LIPKOVSKAIA
Galina RAZOUMOVA
Sonia ORLOVA
Kira BOUNINA
and others

Mmes. Lubov TCHERNICHEVA and Vera NEMTCHINOVA will be the guest artists

David LICHINE
Michel PANAIIEFF
H. ALGERANOFF
Alberto ALONZO
Lorand ANDAHAZY
Vladimir IRMAN
Nicolas IVANGINE

Roman JASINSKY
Igor SCHWEZOFF
Georges SKIBINE
Nicolas ORLOFF
Oleg TUPINE
Wassily NICOLAIEFF
Kiril VASSILOVSKY

Paul PETROFF
Dimitri ROSTOFF
Borislav RUNANINE
Sviatoslav TOUMINE
Grisha ALEXANDROFF
Anton VLASSOFF
M. ZIGLOVSKY

Yura LAZOVSKY
Marian LADRE
Boris BELSKY
Serge ISMAILOFF
Narcisse MATOUCHAK
Serge UNGUER
and others

Ballets of Michel FOKINE under his personal supervision

Choreographers: David LICHINE, Igor SCHWEZOFF, Nina VERCHININA

Artistic collaborator: Henri CLIFFORD

Conductor: Antal DORATI

Director-General: Colonel W. de BASIL
Executive Manager: Alexander PHILIPPOFF
Company Manager: Vsevolod GRIGORIEFF
Regisseur General: Serge GRIGORIEFF
Professeur de Dance: Anatole OBOUKHOFF

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Chairman and Director: T. H. BISCHOFF • Director: R. B. POPKISS



SEYMOUR, CHICAGO

IRINA BARONOVA



SEYMOUR, CHICAGO

ANTAL DORATI, *Conductor*



TATIANA RIABOUCHINSKA

WM. STONE, NEW YORK



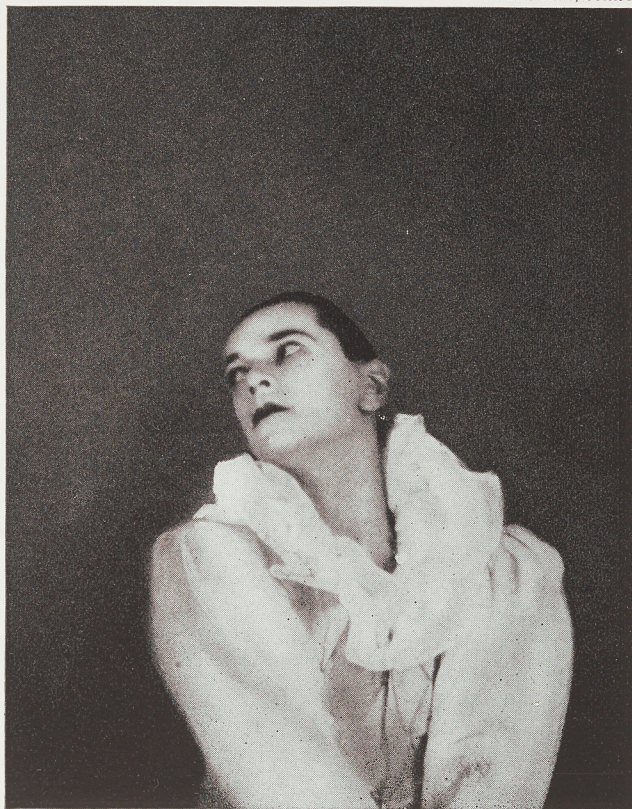
ALEXANDER PHILIPPOFF
Executive Manager

SEYMOUR, CHICAGO



SERGE GRIGORIEFF
Regisseur General

G. MARA, PARIS



ANATOLE OBOUKHOFF
Professeur de Dance



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Class de perfection for professional dancers.

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(Mr. Anatole Vilzak is the official instructor for the company of the Ballet Russe de Monte Carlo.)

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ANATOLE CHUJOY,
General Manager

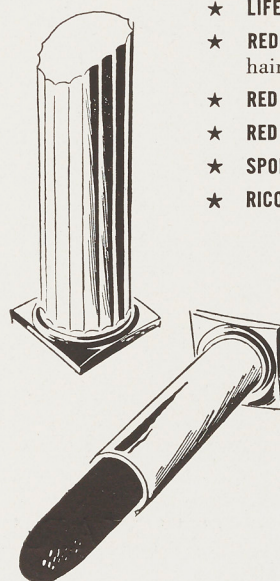


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SONO OSATO

"PROTEE," MUSIC BY CLAUDE DEBUSSY

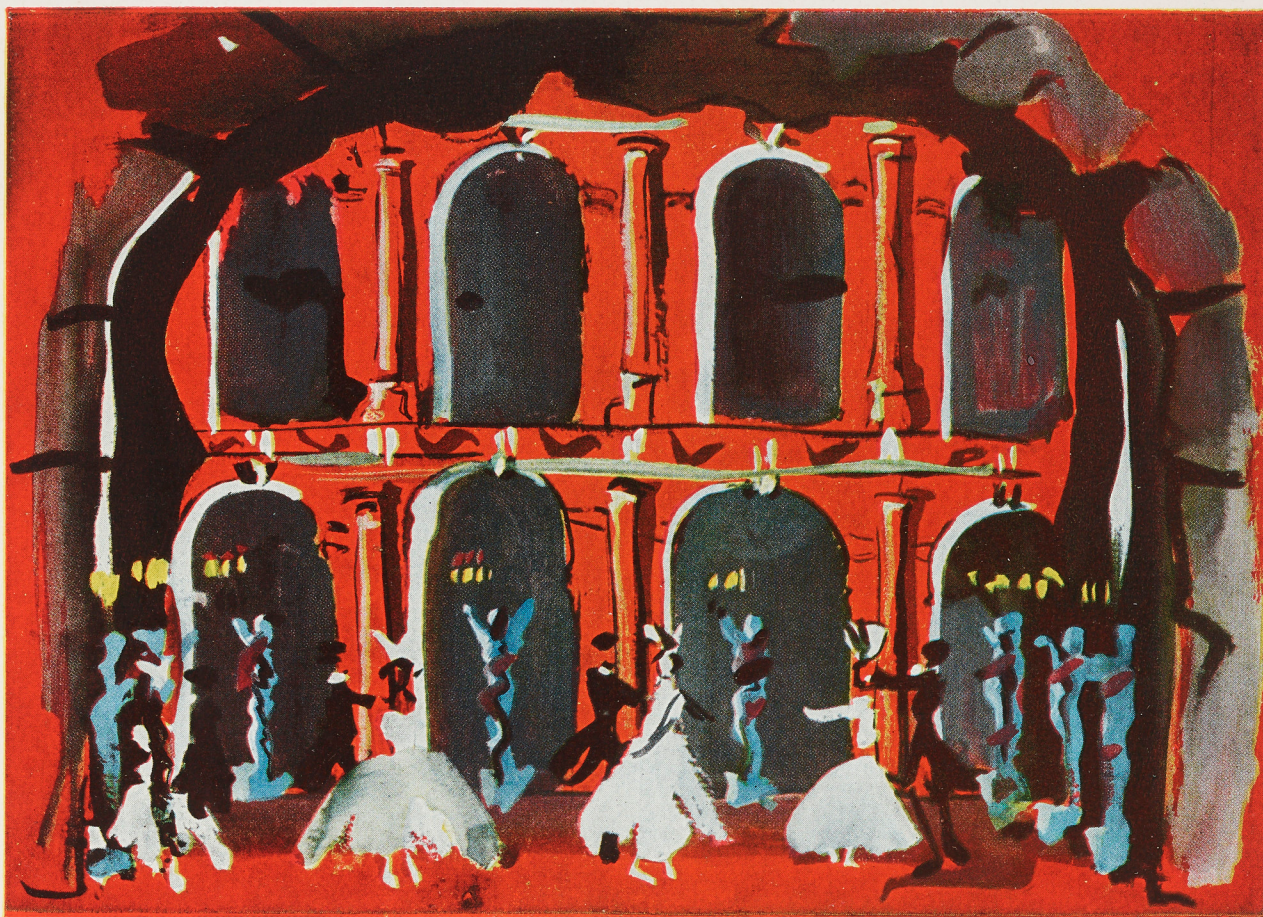


"PAGANINI," MUSIC BY S. RACHMANINOFF

H. P. HALL, MELBOURNE



COSTUMES BY CHRISTIAN BERARD FOR "SYMPHONIE FANTASTIQUE"



SCENERY BY CHRISTIAN BERARD FOR "SYMPHONIE FANTASTIQUE"

SYMPH FANTAS

Music and
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L. MAS
Scenery and C
BERA

COQ D

Music
RIMSKY-KO
Choreogra
M. FOK
Scenery and C
GONTCHA



SCENERY BY NATHALIE GONTCHAROVA FOR "COQ D'OR"

HONIE STIQUE

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 LIOZ
 raphy by
 SSINE
 Costumes by
 ARD

D'OR

c by
 ORSAKOFF
 raphy by
 KINE
 Costumes by
 HAROVA



SCENERY BY CHRISTIAN BERARD FOR "SYMPHONIE FANTASTIQUE"



SCENERY BY NATHALIE GONTCHAROVA FOR "COQ D'OR"



SCENERY BY NATHALIE GONTCHAROVA FOR "CINDERELLA"

"CINDERELLA," MUSIC BY FREDERIC D'ERLANGER



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MURIEL STUART *Plastique, classic ballet*
PIERRE VLADIMIROFF *Adagio, classic ballet*

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ATHOL SHMITH, MELBOURNE

PAUL PETROFF



SEYMOUR, CHICAGO

ROMAN JASINSKY

REPERTOIRE

Partial list of 128 Ballets

CENDRILLON

(Cinderella)

Ballet in Three Parts after Perrault's Fairy Tale
Music by Frederic d'ERLANGER
Scenes and Dances by Michel FOKINE
Scenery and Costumes by Nathalie GONTCHAROVA
Scenery executed by Prince A. SCHERVACHIDZE

PROTÉE

Choreographic Tableau by David LICHINE and
Henry CLIFFORD
Music by Claude DEBUSSY, "Dances Sacrée et Profane"
Choreography by David LICHINE
Scenery and Costumes by G. de CHIRICO
Costumes executed by B. KARINSKA
Scenery executed by Prince A. SCHERVACHIDZE

LES SYLPHIDES

A Romantic Reverie in One Act by Michel FOKINE
Music by CHOPIN—Orchestrated by Vittorio RIETI
Choreography by Michel FOKINE
Scenery by Prince A. SCHERVACHIDZE, after COROT

LE MARIAGE D'AUORE

(Aurora's Wedding)

Ballet in One Act
Music by P. TCHAIKOVSKY
Choreography after Marius PETIPA
Scenery by Léon BAKST
Costumes by Alexandre BENOIS

LA CONCURRENCE

(Competition)

Ballet by Andre DERAINE
Music by Georges AURIC
Choreography by Georges BALANCHINE
Curtain, Scenery and Costumes by Andre DERAINE
Costumes executed by B. KARINSKA
Scenery executed by Prince A. SCHERVACHIDZE

THAMAR

Choreographic Drama in One Act
Music by BALAKIREFF
Choreography by Michel FOKINE
Scenery and Costumes by Léon BAKST

PAVILLON

Music by BORODINE
Choreography by David LICHINE
Scenery and Costumes by Cecil BEATON

LE LAC DES CYGNES

(The Swan Lake)

Choreographic Poem in One Act
Music by P. TCHAIKOVSKY
Choreography after M. PETIPA
Scenery by Prince A. SCHERVACHIDZE

LES CENT BAISERS

(The Hundred Kisses)

Libretto by Boris KOCHNO
after the Fairy Tale by Hans Andersen
Music by Frederic d'ERLANGER
Choreography by Bronislava NIJINSKA
Scenery and Costumes by Jean HUGO
Scenery executed by Prince A. SCHERVACHIDZE

LE COQ D'OR

(The Golden Cockerel)

Ballet in Three Scenes based on the fairy tale by
POUCHKINE and the Opera libretto by BIELSKY
Choreographic Version by Michel FOKINE
Music from the Opera "Le Coq d'Or" by RIMSKY-KORSAKOFF
Adapted by N. TCHEREPNINE
Curtain, Scenery and Costumes by Nathalie GONTCHAROVA
Scenery executed by Prince A. SCHERVACHIDZE

PAVANE

"Las Menillas"

Music by Gabriel FAURE
Choreography by Serge LIFAR
Scenery and Costumes by Jose-Maria SERT

GISELLE (or Les Willis).

New version for the first time in the U. S.
Scenario by Théophile GAUTIER and CORALLI based on
a theme of Heinrich HEINE
Music by Adolphe ADAM
Choreographic adaption in 2 acts by Boris ROMANOFF

ICARE

Choreographic Legend in one act by Serge LIFAR
Choreographer: Serge LIFAR
Rhythms by LIFAR, orchestrated by Antal DORATI
Scenery and Costumes by Sidney NOLAN

COTILLON

(The Dance)

Ballet by Boris KOCHNO
Music by Emmanuel CHABRIER
Orchestration by E. CHABRIER, F. MOTTI and
Vittorio RIETI
Choreography by Georges BALANCHINE
Scenery and Costumes by Christian BERARD
Scenery executed by Prince A. SCHERVACHIDZE

CARNAVAL

Ballet in One Act by Michel FOKINE
Music by SCHUMANN
Orchestrated by RIMSKY-KORSAKOFF, GLAZOUNOFF,
LIADOFF and TCHEREPNINE
Choreography by Michel FOKINE
Scenery and Costumes by Léon BAKST

LES DIEUX MENDIANTS

(The Gods Go A-Begging)

Pastorale by SOBEKA
Music by HANDEL, arranged by SIR THOMAS BEECHAM
Choreography by David LICHINE
Scenery by Léon BAKST
Costumes by Juan GRIS

PRINCE IGOR

Polovtsien Dances from the Opera "Prince Igor"

Music by BORODINE
Choreography by Michel FOKINE
Scenery and Costumes by Nicholas ROERICH

UNION PACIFIC

Ballet by Archibald MACLEISH
Music by Nicolas NABOKOFF
Choreography by Léonide MASSINE
Scenery by Albert JOHNSON
Costumes by Arine SHAROFF

REPERTOIRE

Partial list of 128 Ballets

GRADUATION BALL

Ballet in one act by David LICHINE
Music by Johann STRAUSS, arranged by Antal DORATI
Choreography by David LICHINE
Scenery and Costumes by Alexandre BENOIS

SYMPHONIE FANTASTIQUE

(An Episode in the Life of an Artist)

Choreographic Symphony
Music and Book by BERLIOZ
Choreography by Léonide MASSINE
Scenery and Costumes by Christian BERARD
Scenery executed by Prince A. SCHERVACHIDZE

FRANCESCA DA RIMINI

Ballet in two Scenes by
David LICHINE and Henry CLIFFORD,
partly drawn from Dante
Music by P. TCHAIKOVSKY
Choreography by David LICHINE
Scenery and Costumes by Oliver MESSEL
Scenery executed by Prince A. SCHERVACHIDZE

FILS PRODIGE

Music by Serge PROKOFIEFF
Choreography by David LICHINE
Sceneries and Costumes by ROUAULT

L'OISEAU DE FEU

(The Fire-Bird)

Ballet in Two Scenes by Michel FOKINE
drawn from Russian Folk Tales
Music by Igor STRAVINSKY
Choreography by Michel FOKINE
Scenery and Costumes by N. GONTCHAROVA

PAPILLONS

(The Butterflies)

Ballet in One Act
Music by Robert SCHUMANN, arranged by
N. TCHEREPNINE
Choreography by Michel FOKINE
Scenery designed and executed by M. DOBOUJINSKY
Costumes by Léon BAKST

JEUX D'ENFANTS

Ballet by Boris KOCHNO
Music by Georges BIZET
Choreography by Léonide MASSINE
Curtain, Scenery, Costumes and Designs by Joan MIRO
Curtain painted by Joan MIRO
Scenery painted by Prince A. SCHERVACHIDZE

LES PRÉSAGES

(Destiny)

Choreographic Symphony—Music: TCHAIKOVSKY'S
Fifth Symphony
Book and Choreography by Léonide MASSINE
Scenery and Costumes by André MASSON
Scenery executed by Prince A. SCHERVACHIDZE

SCHEHERAZADE

Choreographic Drama in One Act by Michel FOKINE
and Leon BAKST
Music by RIMSKY-KORSAKOFF
Choreography by Michel FOKINE
Scenery and Costumes by Léon BAKST

PAGANINI

Fantastic Ballet of S. RACHMANINOFF and M. FOKINE
Music by S. RACHMANINOFF
(Rhapsodie on the theme of Paganini)
Choreography by M. FOKINE
Sceneries and Costumes by Serge SUDEIKIN

PETROUCHKA

A Burlesque in Four Acts
Book by Alexandre BENOIS and Igor STRAVINSKY
Music by Igor STRAVINSKY
Choreography by Michel FOKINE
Curtain, Scenery and Costumes by Alexandre BENOIS

LES FEMMES DE BONNE HUMEUR

(The Good-Humoured Ladies)

Ballet in One Act after a Comedy by Carlo GOLDONI
Music by Domenico SCARLATTI
Orchestrated and Arranged by Vincenzo TOMMASINI
Choreography by Léonide MASSINE
Scenery and Costumes by Léon BAKST

THE ETERNAL STRUGGLE

Ballet in one act by Igor SCHWEZOFF
Music by SCHUMANN, arranged by Antal DORATI
Choreography by Igor SCHWEZOFF
Sceneries and costumes by Kathleen and Florence MARTIN

ETUDE

Music by BACH, arranged by Antal DORATI
Choreography by Nina VERCHININA

CHOREARTIUM

Choreographic Symphony Music, Brahms' 4th Symphony
Choreography by Léonide MASSINE
Scenery and Costumes by
Constantin TERECHKOVITCH and Eugene LOURIE
Curtain by Georges ANNENKOFF
Scenery executed by Elisabeth POLUNIN

SCUOLA DI BALLO

(The School of Dance)

A Comedy by Carlo GOLDONI
Arranged and adapted by Léonide MASSINE
Music by BOCCHERINI
Orchestrated by J. FRANCAIX
Choreography by Léonide MASSINE
Scenery and Costumes by Count Etienne de BEAUMONT
Scenery executed by Prince A. SCHERVACHIDZE

L'APRES-MIDI D'UN FAUNE

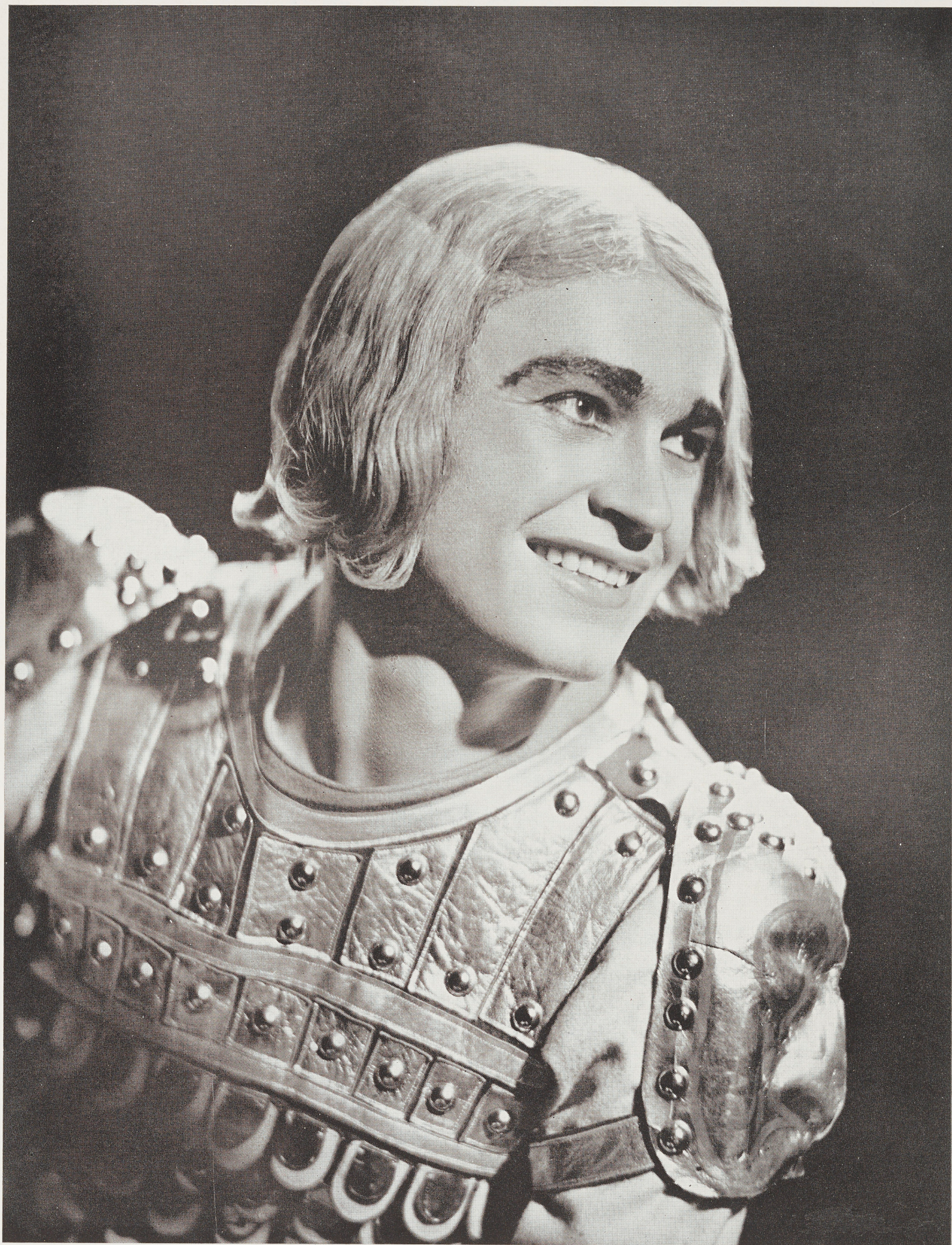
Choreographic Poem

Music by Claude DEBUSSY
Choreography after Waslaw NIJINSKY
Scenery by Prince A. SCHERVACHIDZE
Costumes by Léon BAKST

LE SPECTRE DE LA ROSE

(The Spirit of the Rose)

Romantic Poem in One Act by J. J. VAUDOYER
after the poem by Théophile GAUTIER
Music by C. M. WEBER
Choreography by Michel FOKINE
Scenery and Costumes by Léon BAKST



SEYMOUR, CHICAGO

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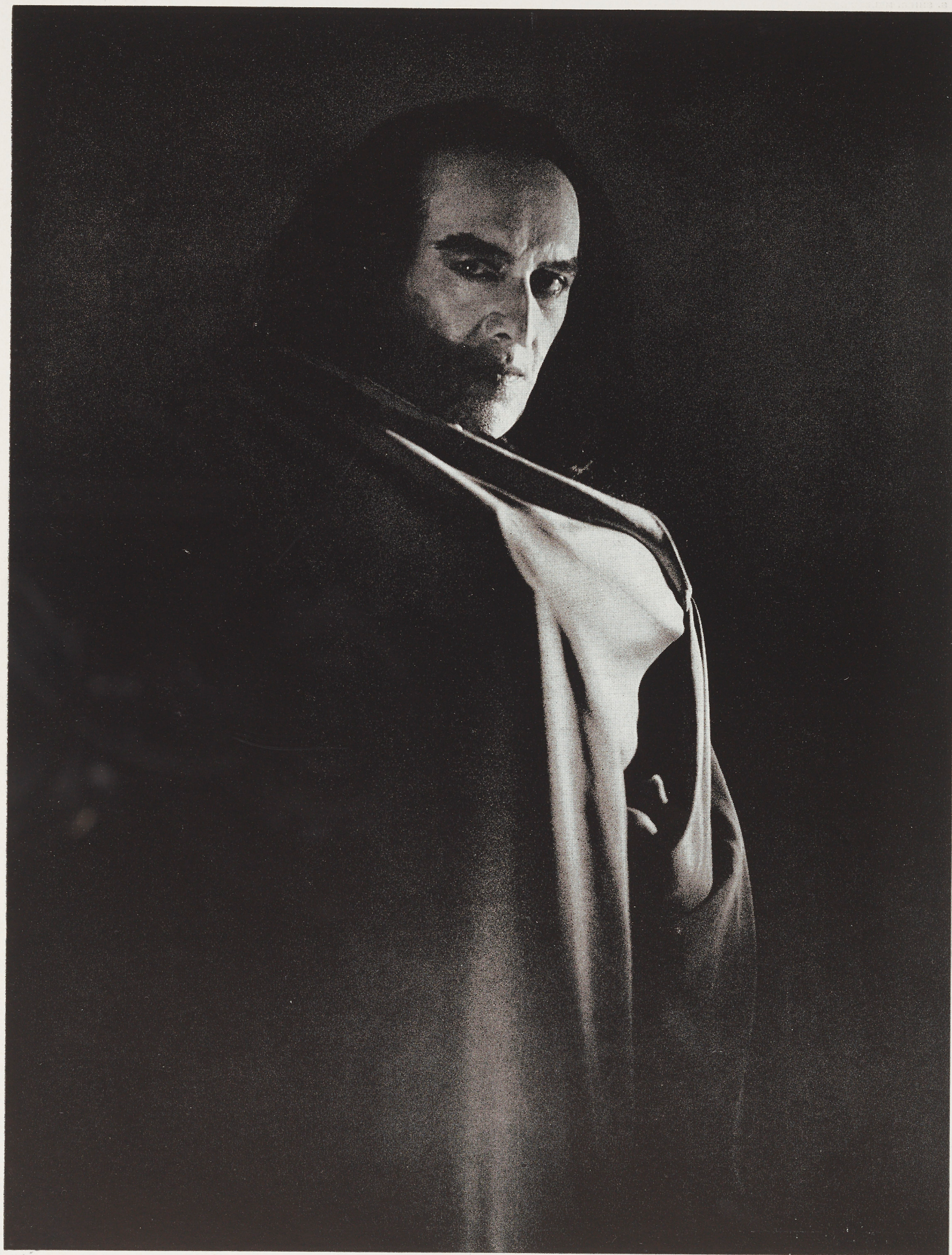


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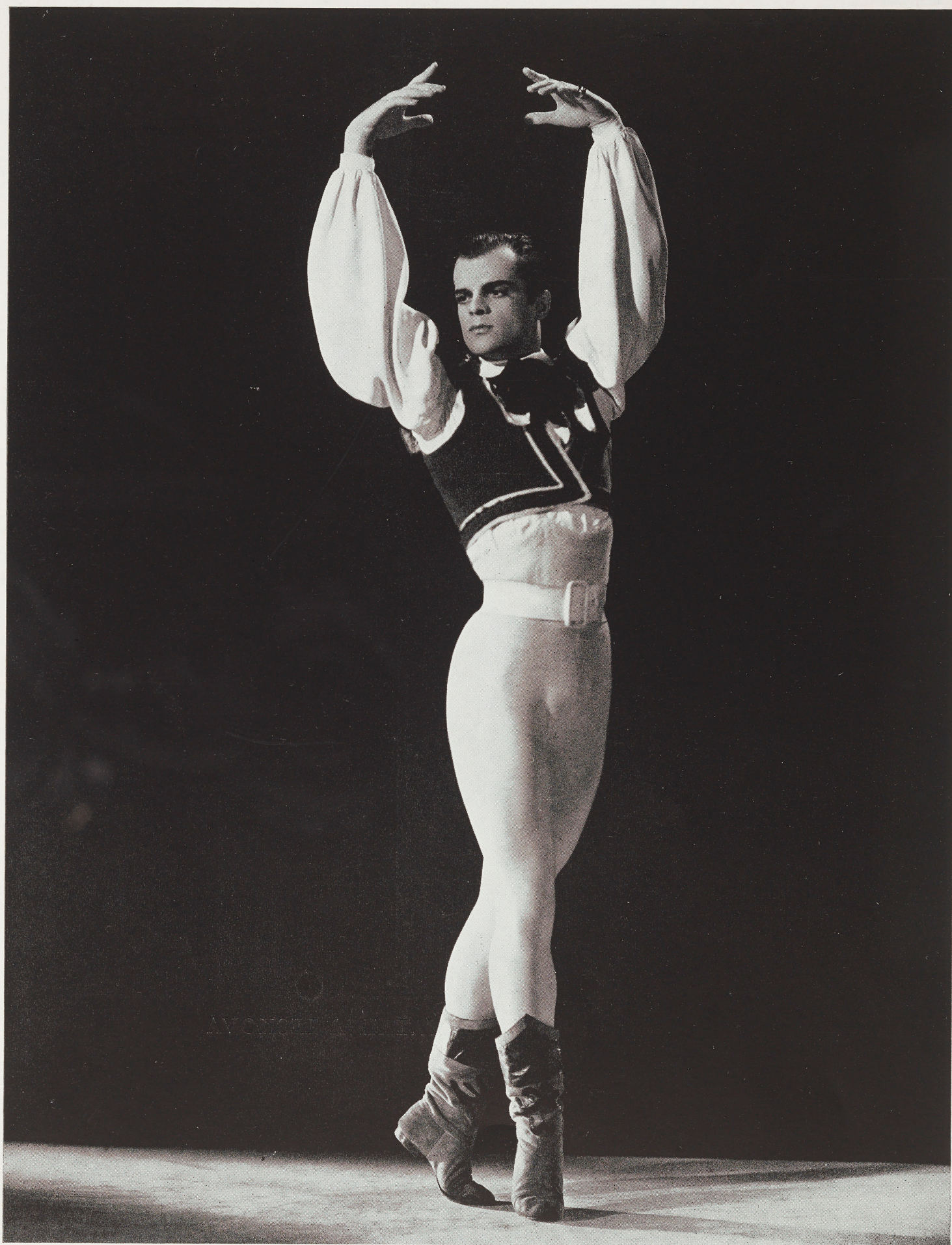


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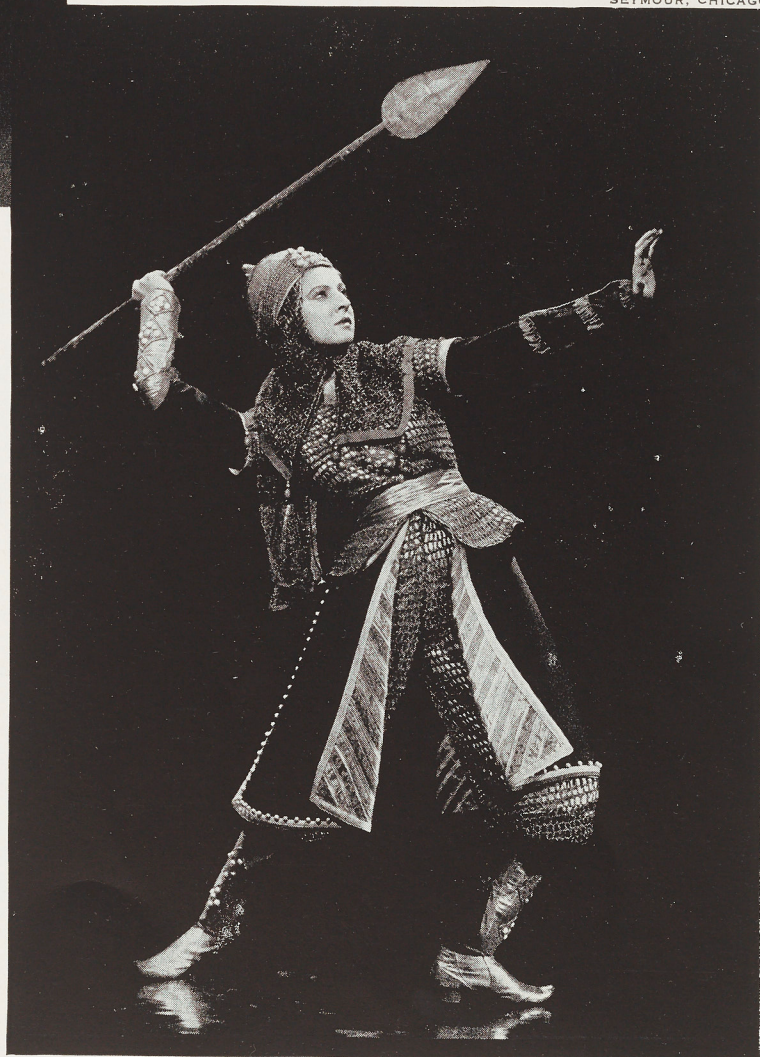
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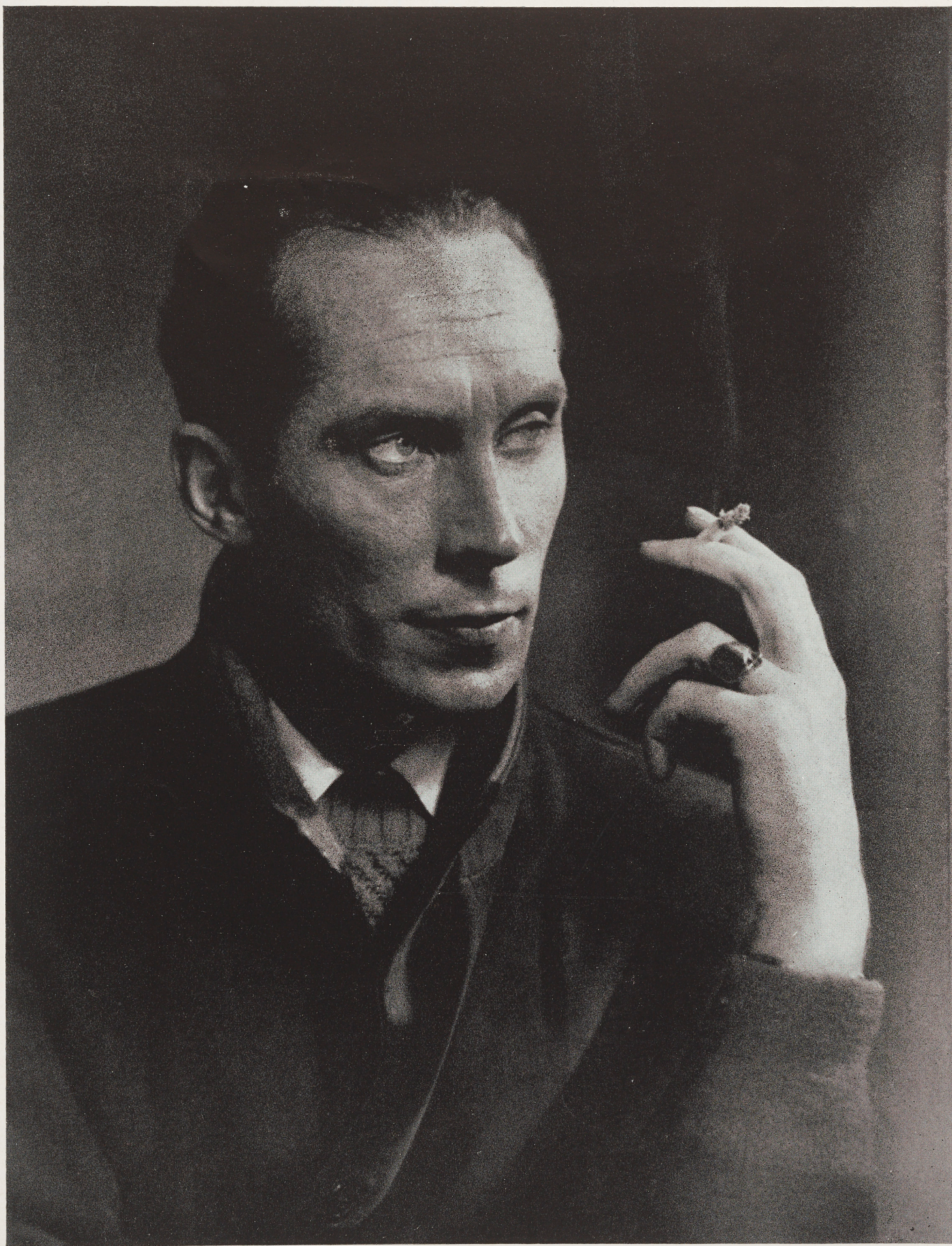


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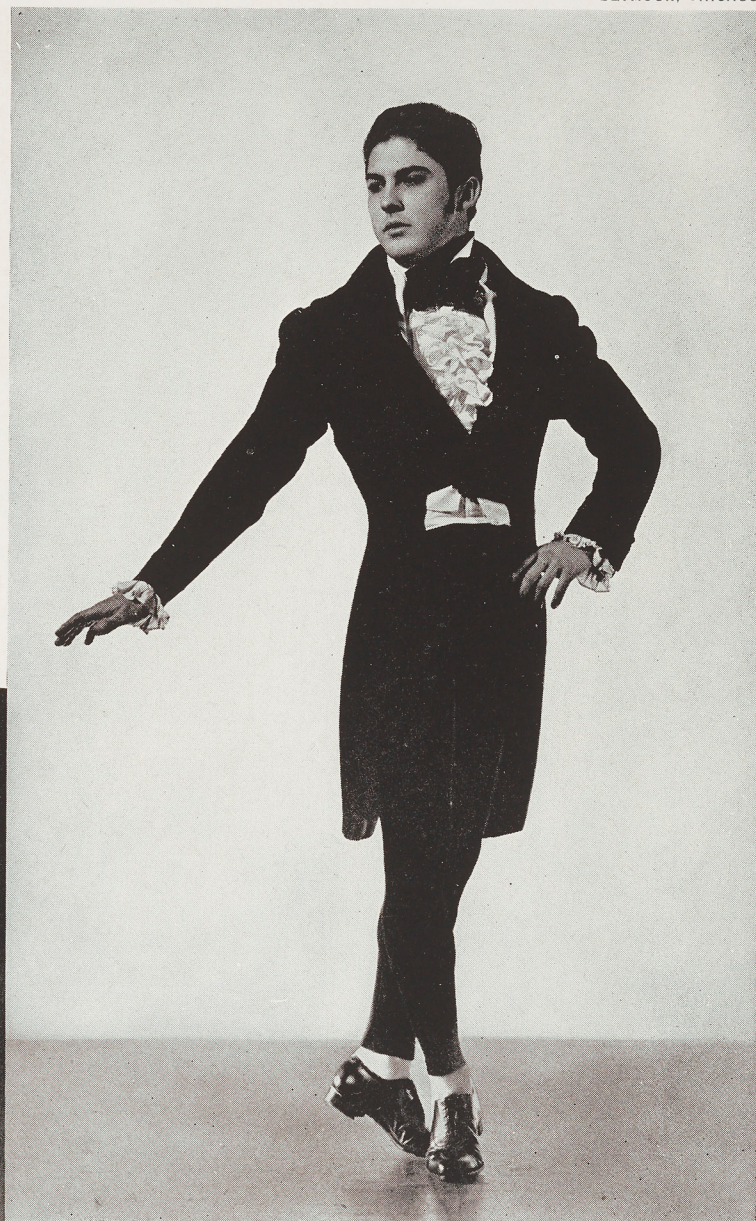
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